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The AMERICAN SOCIETY of ARCHITECTURAL HISTORIANS

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Aims:

1. To provide a useful forum and to facilitate enjoyable contacts for all those whose special interest is the History of Architecture.
2. To foster an appreciation and understanding of the great buildings and architects of historic cultures.
3. To encourage research in architectural history, and to aid in disseminating the results of such research.
4. To promote the preservation of significant architectural monuments.

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PRELIMINARY STEPS TOWARDS
"THE NEW HISTORY OF ARCHITECTURE"

by John Coolidge

Free discussion in war time tends to focus our attention upon re-valuing the achievements of the recent past and formulating ideals for the immediate future. It is not surprising, therefore, that in recent issues of this Journal several articles (1) have appeared outlining various significant problems which confront the student of architectural history today. Between them these articles seem to have mentioned every important possibility and to have elaborated a program that would keep all known architectural historians profitably overworked for at least a generation to come. Thus it were futile for another writer, treating this same theme, to try and discover lesser issues that have so far escaped notice; what is called for is some attempt to analyze the difficulties and to emphasize the implications of one or two of the suggestions that have already been made.

It has been pointed out that we are at present faced with two different but inseparable kinds of tasks. There is new architectural history to be written, and there is old architectural history to be rewritten. On the one hand there is the need to assemble and make

(1) Volume 2, Number 2, April, 1942.

Ensign Coolidge, until his induction into the United States Naval Reserve, was a graduate student at the Institute of Fine Arts, New York University, working for his Doctorate of Philosophy. His "Mill and Mansion," published by the Columbia Press in 1942, was a widely acclaimed socio-architectural study of nineteenth century Lowell, Mass.. His "Vignola and the little domes of St. Peter's" (Marsyas) and "The Villa Giulia" (Art Bulletin, Sept., 1943) are notable contributions to the new understanding of High Renaissance building.

accessible information about phases of architecture with which we are already acquainted, but with which we are not yet sufficiently familiar. In the words of Mr. Talbot Hamlin, "the real lacks in the bibliography of architectural history...lie in the field of reference works on specific periods and aspects of architectural development," for example, Roman architecture, Oriental architecture, the histories of building types and the evolution of community planning. Complementary to this is the need to reinterpret the monuments we know well, to demonstrate, as Professor Meeks has put it, "how buildings and cities are conditioned by a series of specific milieus each with its own moral, social and technical values." It is with one side of this second type of question that the present article will deal.

Any demand for reinterpretation springs from a criticism of previous interpretation. When Professor Meeks calls for something as sweeping as a whole "NEW HISTORY OF ARCHITECTURE" he is by implication damning nearly all previous attempts to discover the meaning of that art. He is attacking not merely this or that scholar or school; he is challenging, if not the very objectives of most contemporary architectural historians, then at least the methods by which they seek to attain these objectives. What makes this condemnation so important is the fact that it is not by any means peculiar to Professor Meeks. It is not only the admirable vividness, conciseness, and force with which he has expressed himself that gives his article significance. It is also--it is, indeed, primarily--the fact that he has there defined the point of view of nearly every progressive thinker in architecture or history today. Accordingly, it would seem to be worth while to attempt to formulate in some detail both the presuppositions on which architectural history has been based in the past, and the beliefs which must underlie a New History.

Broadly speaking, the study of architectural history since the Renaissance can be divided into two epochs. The earlier, or descriptive, epoch lasted until the first half of the nineteenth century. It was preoccupied all but exclusively with the architecture of classical antiquity, and in dealing with that architecture it concerned itself almost entirely with descriptive problems. What were the forms of ancient architecture; according to what rules were those forms built up; how were they applied? These were the questions that writers asked again and again. The second, or analytical, epoch really got under way about the middle of the nineteenth century and differs in two respects. Its interest in the past has been more inclusive, indeed it has come to be quite catholic; in treating any given period of the past it has asked one further question: why did such and such architectural forms arise?

The analytic epoch can in turn be divided into two stages according to the two chief answers which have been given to this question. Beginning quite early in the nineteenth century, attempts were made to explain buildings in terms of their materials and the structural techniques by which these were put together. By far the most successful of these attempts was Viollet-le-Duc's mechanistic analysis of Gothic architecture. More recently building forms have been explained as the manifestations in architecture of certain basic psychological attitudes. Thus, every building has been held to be but one expression of a Kunstwoll, a will to create that was peculiar to a specific race, nation, or period. This will to create revealed itself impartially in all the productions, social, intellectual, or artistic, of that specific race, nation, or period. Accordingly, a given building was the result of this will expressing itself, at a definite stage in its evolution, through the medium of an individual artist.

Although these various interpretations of architecture have arisen consecutively, they all coexist today. Some students have continued to approach architecture in an almost purely descriptive way. Either they have been interested in certain architectural forms as models to copy, or else, in the case of newly discovered material, they have not yet assembled sufficient data to attempt a serious analysis. Similarly, until very recently orthodox French archaeologists have continued to accept Viollet-le-Duc's analysis of French Gothic architecture with only the most minor modifications. Other scholars like Choisy, Rivoira, and Giovannoni have even been satisfied with the mere application of this "structuralist" approach to other fields, notably Roman architecture. They have explicitly scorned the "theories" of the "German aestheticians."

What is more important, even those historians who have accepted the new hypotheses have not entirely rejected the old. It would be universally agreed that at certain times, in certain places, for certain buildings, ancient architecture was largely a matter of Rules. Likewise, no one would deny that problems of structural technique exerted a considerable influence over the forms of Roman and Gothic buildings, perhaps at times a predominant influence. It is obvious that new interpretations have never replaced old; they have been superimposed upon them. Accordingly, when our generation pleads for a new architectural history, it is not jettisoning the theories of the past; it is merely maintaining that collectively those theories do not permit a sufficiently complete explanation of the phenomena; it is calling for new hypotheses to supplement the old propositions.

This search for new concepts is not unprecedented. Comparable demands for a more inclusive analysis of architectural history have arisen at various times in the past. But two significant facts give the present situation its own peculiar interest. In the first place,

although we sense new explanations of the why of architectural forms, we cannot yet demonstrate them specifically and conclusively. We are in the same situation as the nineteenth century before the time of Viollet-le-Duc. We have not yet assembled the information necessary to prove these new notions to our own satisfaction. They remain for the moment a matter of faith, and consequently we exaggerate their scope. In the second place, it is possible looking forward today to foresee two different and supplementary hypotheses which will arise in succession as explanations for architecture. We can be sure they will arise in succession because one hypothesis is so much clearer to us than the other. It is hard to find an historical analogy for this situation, but it is a little as if Beckford had been able to foresee Viollet-le-Duc and then, dimly beyond him, Riegl.

The most cursory reading of these recent Journals reveals the first of these hypotheses. Historians will soon show that architecture can be explained entirely as the resultant of structural systems, aesthetic will, AND sociology. This belief is almost an axiom among architectural historians today, although it has never been given a complete and detailed "classic" demonstration. Professor Hamlin has pointed out that such a demonstration can best be given in one specific field, the field of community planning. The subject is ripe; the public is ready; all that now remains is for the Viollet-le-Duc of the twentieth century to step forward.

It is not possible to be as precise about the second hypothesis. All that can be said is that it will concern itself with the connection between architecture and that vague complex of studies known as intellectual history. At first sight, this relationship might not even seem to be a problem. Glib generalizations about Renaissance individualism and the rise of the individual architect, glib comparisons between the integrated and comprehensive system of the high Gothic cathe-

drals and the universal philosophic system of Aquinas, such things as these are common enough. We tend to think they represent the limit to which it is possible to push such discussions.

There are, of course, buildings whose form was so completely determined by technical and sociological considerations that they may be said to have arisen in an intellectual vacuum--the first rude huts of the Pilgrims, for example. But structures of this sort are surely the exception. In the vast majority of cases, there is a specific, a direct, and a recognizable connection between buildings and the intellectual milieu that produced them. Our problem is simply to uncover and define those connections.

It is a most difficult and a most specialized task. Yet its importance can hardly be exaggerated. Our understanding of painting and sculpture has gained enormously during the last three decades because of the investigation of exactly similar questions. Who can doubt but that this will be the case with architecture? Indeed, if proof were needed, one would only have to turn to Professor Krautheimer's splendid study of Carolingian churches, recently published in the Art Bulletin. He gives there a completely convincing illustration of the close dependence of architecture upon the intellectual movements of the age of Charlemagne. This dependence can be precisely documented. But the really important point that Krautheimer brings out is the fact that these buildings cannot be understood until their exact position within the general cultural revival of the period has been grasped.

Unfortunately it is not enough to recognize that there are specific and direct connections between architecture and intellectual history. We know so little of the way in which buildings are affected by ideas that it is often impossible to discern in a given monument the effect of determinate ideas. This is true even when our historical knowledge gives positive indications that certain definite ideas did influence a

well-known monument. For example, Panofsky, de Tolnay, Wind, and others have shown the direct relation of Michelangelo's paintings to the philosophic, literary, and religious movements of his time. Yet Michelangelo did not cease to be a highly conscious, philosophically minded artist when he turned to architecture. He did not suddenly become an unspoiled child of nature when he laid down his brush and took up his straight-edge. There must be almost as much neo-platonism in the dome of St. Peter's as there is in the Sistine ceiling. Yet who today could recognize that edifice as a specifically neo-platonic building? In fact, who today could suggest how a neo-platonic building would differ from any other kind of building?

Architectural historians run into a methodical difficulty here, a difficulty which does not plague their colleagues who deal in sculpture and painting. We lack a bridge between ideas and formal organization, the sort of bridge which iconography provides for the other arts. In architecture no such suitable linking element exists, ready-made in every case. But in most instances, with patience, a chain of connections can be built up tying the building to the thought that is contemporary with it. The precise character of such a chain will vary, if not from structure to structure, then certainly from type to type and from style to style. The immediate objective, therefore, is to commence with several phases of architecture where the materials are obvious and ready to hand, and build up a series of such chains of connections. Krauthimer's article has shown how this can be done when dealing with one sort of problem; Professor Egbert's forthcoming study of the winning designs in the Grand Prix illustrates it when dealing with another. That the two historical situations involved were completely different both in terms of the actual relationships that existed and in terms of the sources that survive and help the scholar to uncover these relationships, is a fact that has called for

two different methods of approach. It has not prevented the achievement of comparable results.

It would seem that one good point of departure in the attempt to build up a series of chains of connections would be the writings of architects. Generally they serve as a link between a man's creations and the ideas of the circle in which he moves. This is particularly true of such a field as the Italian Renaissance, when architects were unusually articulate and when many of them were members of the high intelligentsia. But even in such a case, the problem is by no means simple. In a recent issue of this Journal, Professor Hitchcock pointed out how frequently a very different doctrine emerges from the study of an architect's executed buildings and from a careful reading of his writings. But this very divergence can be of assistance. For the greatest danger in investigations such as we are proposing, is the temptation to impute to the architect a rigid and completely logical attitude. The most effective check on this failing is the ability to see a measurable gap between the way the artist did in fact create, and the way that he thought he ought to create. Moreover, the fact that there is a demonstrable difference between actual and ideal creation gives the architectural historian an additional point of contact between the artistic and the intellectual life of the times.

If, then, in the rewriting of architectural history today the most widespread demand is for a grand demonstration of the relation of architecture to social life, equally pressing is the need for a series of trial studies tracing the specific connections between single groups of buildings and the intellectual currents surrounding them. Only when a considerable number of types of connections have been defined by investigations such as these, will it be possible to give the problem the comprehensive treatment it must ultimately receive. If the task seems arduous and unduly long, it is only in proportion to the importance of

of the final result. For, to repeat, our aim is to demonstrate "how buildings and cities are conditioned by a series of specific milieus each with its own moral, social, technical," and (let us add) intellectual values. When we can show that, then perhaps the History of Architecture may be accepted as the "Mother of the Humanities," much as the Art of architecture was once considered the Mother of the Arts. Nor will the influence of our field of study necessarily be limited to the humanities. Nothing is more conspicuous in the American educational panorama of the present day than the attempts which are being made to integrate the various types of learning. Architecture is an art which by its very nature is involved in mathematics and physics. Architecture is a concrete expression of social ideals and conditions which is yet linked with the highest intellectual activities. Accordingly, architecture, and architecture best of all, can act as the catalyst which will make possible the formation of such an integration. But first architects and historians must understand it as the complex synthesis which it is, and which it always has been.

* * * * *

"If the foundation dance,
'twill marr all the mirth
in the house."

- Sir Henry Wotton

CLAUDE - NICOLAS LEDOUX, INAUGURATOR
OF A NEW ARCHITECTURAL SYSTEM

by Emil Kaufmann

If one considers the profound changes appearing in late eighteenth century philosophy, literature, social life, and economics, one can well believe that not a single sphere in the vast range of human activities could have resisted the imperative trend toward radical reform. Thus, when we read in the architectural handbooks and biographies treating of that epoch that its most characteristic feature was the renewal of classical patterns, we must rather wonder whether truth does not lie deeper than that. In the arts, too, there occurred more than just a slight change of fashion. Here, likewise, came fundamental transformation.

Particularly in architecture, the late eighteenth century foreshadowed the most characteristic aspects of the nineteenth, such as its retrospective tendencies and its structural aspirations. Moreover, even a number of twentieth century features were revealed. Sometimes these innovations were strangely intermingled with typical baroque qualities, sometimes with traits of the neo-classical revival. In certain instances, however, instances which are of the utmost historical importance, the new features appear with astounding clarity and purity in well isolated form.

France was the homeland of this epoch-making movement. Here they sought a new form of human community, and here, under English influence, new aims in education were established by the philosopher of Geneva, Rousseau. France, too, was the country that originated an entirely new architecture. Of the revolutionary group of architects that began its formulation under Louis XVI, we here deal with but one, Claude-Nicolas Ledoux, who, though now forgotten for more than a century, deserves to

Dr. Kaufmann, a pupil in art history of Max Dvorak, Joseph Strzygowski, and Hans Sömer, in classical archaeology of Emanuel Löwy, and in general history of Ludwig von Pastor, received his Doctor of Philosophy degree from the University of Vienna in 1920. By his skillful, persistent investigation and writing, he has won a dominant and almost proprietary title to the field of architecture of the French Revolution. His publications on Ledoux and Boullée restored these significant proto-modern figures to their rightful place. His papers and lectures, before the International Congresses on the History of Art (Stockholm, 1933; Basel, 1936), and at many American universities, have reawakened a lively interest in this critical period. He is at present preparing a much needed comprehensive work on this material and its subsequent influence during the nineteenth and twentieth centuries. Dr. Kaufmann's present paper was presented before the Summer Meeting of ASAH, held at Harvard University in August, 1942.





be recognized as one of the most extraordinary personalities in the whole history of architecture.

In order to appraise the work of Ledoux, we must see it against its architectural context. We must recall the essential features of his predecessors' art from which he started, for Ledoux, by his education, had been thoroughly grounded in the ideas current under Louis XV.

Some decades ago, the history of architecture meant the simple recovery of facts, the description of single architectural features, and, perhaps, the sketching of their concomitant cultural and historical background. Great progress was made, however, when, at the end of the last century, several historians, led by the Swiss, Heinrich Wölfflin, advanced from mere description to a more penetrating investigation of architectural form. Coincident with this step from detail to general analysis, there came, about 1900, an enlargement of our historical horizon, bringing with it a new appreciation of Baroque art as being equal and not inferior to that of the Renaissance. Here, again, the way was pioneered by Wölfflin, pupil of that great elucidator of the Renaissance, Jacob Burckhardt. Other scholars joined, among them those of the Vienna school.

Today, another hitherto neglected field, the era of the French Revolution--neglected by art historians, not by general history--demands a new method of approach. In considering the architecture of this period, the most rewarding key to understanding seems to be the concept of the "Architectural System." By this means, attention is focused not so much on problems of style, nor on descriptions of single features, nor even on the investigation into general form, but rather upon the interrelation of the several parts of the composition, and especially the relationship between the several components and the whole architectural composition itself.

The architecture of the late eighteenth and nineteenth centuries has much in common with classical and baroque art. But these common traits concern only the surface. The continued use of classical features creates a certain superficial resemblance between these periods preceding and following the Revolution. Only by an analysis based on the concept of an "architectural system" can we appreciate how fundamentally the mode of architectural composition was transformed.

Let us see in what the "Baroque System" consisted. Later I shall venture an opinion as to which period of time it belongs. The "Baroque System" assumed a relationship of whole and parts in which an architectural work formed such a unit that one predominant part ruled the whole. Component parts were ranged in an hierarchical order, with each part depending on the others. Each was so shaped that it could not exist except within the whole complex. If even the humblest detail were subtracted, the whole composition collapsed. Consider whatever group or single building you will this proves true. It is, perhaps, only a matter of dialectics whether one should prefer to state the case the other way around; Baroque character was established whenever such intimate relationships were created.

We see this system in those familiar building types of church and palace which so preoccupied Baroque architects. In the former, for which Sant' Agnese at Rome can serve as an example, superimposed domes were accompanied by lower campanili; just as subordinate side entrances flanked the mighty central portal. In palace design, the

principal stress was given to the main block, where the prince resided. Elsewhere, every minor wing, allee, canal, tree, and flowerbed related itself systematically to the master's apartment. All the structural lines, the gardens, and vistas of Versailles converge on Louis' throne in the Galerie des Glaces. The whole composition was based on unity and reciprocal reference. In establishing this all-pervading unity, the chief resource was, of course, the insistence upon underlying axiality. Even in single dwellings, the system becomes apparent in the grouping of openings and the arrangement of stories.

In order to assimilate single architectural elements into the "Baroque System," they had perforce to undergo certain transformations. Canonical forms from the antique had frequently to be remodelled. Even some new forms were introduced to enrich the Baroque vocabulary. Such reshaped or newly invented elements were the twisted columns, the scrolls, the broken pediments, and, above all, the domes which, with their ascending ribs, differ so radically from the passive saucer dome of the Roman Pantheon.

One might object that some of these motives were not Baroque innovations, but were already to be found in the Renaissance. That is correct, for what I call the "Baroque System" was really the system underlying both the Renaissance and Baroque periods. It was to the credit of art historians around 1900 that they elucidated the basic differences between these periods, but from the higher level of the "architectural system," we today can recognize the common principle underlying both, opposed on the one hand to the "Medieval System," and on the other to that of the nineteenth century. The Renaissance took the first steps toward the new system; the Baroque accomplished it. Therefore, while it seems advisable to retain the term, "Baroque System," one might, if he preferred to think of the compositional pattern resulting from the new principle, speak of the "Baroque Compound." Consider the briefest, purest symbol of the "Baroque System," the three-fold opening which Palladio liked so much that even today, though used long before him, it bears his name. Here is the ruling dominant, the subordinated parts, and the emphatic axiality. We find the same disposition in the majority of his villas.

It was in an architectural period subscribing wholeheartedly to the "Baroque System" that Ledoux was born in 1736 at the village of Dormans, on the river Marne, in Champagne. It is said that his father was a mason. As a boy he went to Paris and started as an engraver, but before long he was attending architectural classes. He must have shown his talents early for otherwise he would not have been accepted as a pupil of Jacques-Francois Blondel. By the time he was thirty, Ledoux was already very popular in the capital. There was plenty of work then for architects. Nobles and affluent bourgeoisie vied in erecting those charming little hôtels which, in their elaborateness, show the refined taste of the declining ancien regime. Decisive for Ledoux's career, Madame DuBarry, mistress of Louis XV, entrusted him with various commissions in Paris and the suburbs, including her favorite residence, the Pavillon at Louveciennes, near Marly. For its embellishment Fragonard furnished some panels representing the Romance of Love and Youth, which are now in the Frick Collection in New York.

The first important public commission given Ledoux was the Saline, or Royal Salt-works, at Arc-et-Senans, near Besancon, in the early seventies. During his campaigns there, he completed in 1784 the theatre at Besancon, which still exists in perfect condition. The Saline, however,

is badly deteriorated. Around these works, Ledoux planned a complete circular city which he named Chaux. Unfortunately, only the central group of buildings and half the circle in front of them were actually carried out, but in the unexecuted projects for this ideal community we find those bold concepts whose singularity and novelty seemed to preclude contemporary appreciation.

Meanwhile Ledoux's growing fame led to introductions to the Emperor Joseph II and the later Tsar Paul I when these princes visited Paris. In the eighties, too, came his great work at Paris, the Barrières, or tollhouses, necessitated by the establishment of the new boundary of the Fermiers-généraux. In these more than forty buildings, he did not restrict himself to any uniform scheme, but gave to each some peculiarly imaginative and characteristic form. About 1790, Ledoux designed and was on the point of erecting several governmental buildings at Aix-en-Provence, in southern France. It grieved him deeply that the outbreak of the Revolution stopped this project. There was to be an imposing courthouse, particularly interesting in its handling of traditional elements. For twentieth-century taste, no doubt the finest of this group would have been the Prison, impressive by its bold combination of simplicity and vigor.

The Revolution halted building activity throughout France. Ledoux personally suffered from the terrorists, and barely escaped the guillotine, or, as he termed it, l'hâche nationale. Deprived of further opportunity of designing and erecting real buildings, he set out with true fanaticism to expound his architectural ideals in a treatise which he illustrated chiefly with the executed and unexecuted projects for the Salt-works and its Ideal City. Publication, which cost him what had been left of his little fortune, came only in 1804, two years before his death. He considered it his legacy to posterity. Although his strange ideas met with little immediate interest, and although very few copies of his volume have been spared, Ledoux's "Architecture" is a particularly fascinating work and quite unique in all the literature of architecture.

Personally, Ledoux was a lonely man, devoted exclusively to his work. Politically, strange enough, he was a conservative who thought of the monarchy as the Golden Age, and who welcomed the rising star of Napoleon. His passionate will to reform, however, stamps him a true revolutionary.

In his opinion, the architect should be a leader in social and in everyday life. He, himself, would have liked to remodel everything and anything. He imbibed the most modern ideas. His mental attitude was shaped by the theories of the leading thinkers of his country. From Rousseau he inherited the new apprehension of nature and the new ideals in education and physical culture. Inspired by Rousseau, he designed the Cénobie--the House of Common Life (KOIVOS BIOS) --an idyllic dwelling sheltered by extended woods, where people, tired of sophisticated life, might return to "natural" conditions.

A fanatic in his own field, he refused to think of architecture as a common craft. For him, the architect was a rival of the Creator. In ecstatic moments, the aged artist dreamt of removing mountains and draining swamps in order to transform the surface of the earth. He was, indeed, another Faust. No wonder then that in estimating expenses, Ledoux disdained financial limitations, and therefore met with opposition from his patrons.

These elements in his character help to explain Ledoux's artistic development. He progressed step by step like a carefully elaborated course in architecture. During the last decades of the eighteenth century, his world sank more and more into chaos. Baroque unity was diluted by a strange mingling of opposing currents. In the same way Ledoux's inner world was full of conflicting and overlapping tendencies.

In his architectural practice, of course, the will of his patrons was often imposed upon him, so that many of his buildings were not too different from the commonplace structures designed by other architects. For example, the Palais Montmorency, built in 1772, displays the traditional features of heavy, rusticated basement, main and attic stories linked by mighty columns, and crowning balustrade surmounted by statues to make a less abrupt transition to the sky. Here were the basic ideas of unity, of perfect equilibrium, and, above all, the differentiation into dominant and subordinate parts, in other words, the principle of Baroque gradation. The palace occupied a corner lot, and in its solution we can see an indication of Ledoux's ingenuity in planning. He placed the portal at the corner and developed the diagonal line of plot as a major axis of maximum length along which, on both floors, he strung circular and oval halls and vestibules (Fig.1).

In the Palais Thélusson, his largest and most splendid residential commission, built in 1780, the old system is perceived even more distinctly. Through the imposing rusticated triumphal arch which served as the entrance to the estate, the chief axis pierced the main building, crossed the rear courtyard, and was terminated by a graceful belvedere set at a somewhat higher level. The austere details of porch and walls were characteristic of Louis XVI work. The section (Fig.2), moreover, reveals the typical Baroque unification of elements of varied heights.

At first glance, the project for a Hunting Lodge, dated 1778, also appears to be typically Baroque, particularly in the lay-out of the formal gardens. But on closer view, we can mark significant changes. The plan lacks binding power. Although the building masses seem to be grouped in a manner very similar to the Baroque, each block is carefully separated from the others, and from the natural setting (Fig. 3). Each is a solid entity, bounded by straight and rigid edges. None makes any attempt to come into contact with its neighbors. Unlike a Baroque group whose curving lines lead the eye from part to part welding them into an harmonious unity, here the separate, independent elements make no effort even to acknowledge each other. Then, too, when later we note the most advanced projects of the Revolution, remember these unframed windows, undecorated upper walls, and flattened roofs.

The greater part of Ledoux's executed work presented the familiar motives of the Classical Revival. That he appreciated the serene calmness of great classical structures, their horizontal lines and dignified character, is amply shown in many of his private residences, and in the fine entrance Portico which he built in 1776 for the Royal Salt-works at Chaux (Fig. 4). Behind this powerful frontispiece, the contrasting main wall assumed the configuration of a grotto, an interesting example of early Romanticism. In the Salt Magazine (commonly called the Salle des Bosses) at Chaux, the dramatic contrast of smooth

ashlar and the rustication of quoins and portal enframement illustrates his facility in exploiting his raw material (Fig. 5).

Nevertheless, features taken from antique models were less dear to Ledoux than to others of his day, particularly to contemporary critics. He even warned against imitating or copying the antique, finding it unamenable to modern requirements. This opposition was manifest in his varying use of traditional forms, and in the ever changing ways with which he combined classical elements, as, for example, in the Parisian tollhouses. One of the few still standing, the Barrière La Villette (one kilometer northeast of the Gare-du-Nord) (Fig. 5), built 1789, consists of a broad, low podium from which project wide pediments on eight square piers, the whole surmounted by a high rotunda with an arcade on paired columns.

Ledoux was not the only one who disapproved of imitating antiquity or who tried to escape the neo-classical monotony which began to prevail about 1800. But he and his circle did not dredge the channel of eclectic revivalism which the nineteenth century soon adopted. French Revolutionary architects, just like the innovators of 1900, were endeavoring to find something absolutely new. Just as the Art Nouveau and the Secession proposed bizarre and impracticable projects, so were the experiments of the French Revolutionaries fantastic. Such was Lequeu's design for an Observatory. In it, despite the balance of parts, the main Baroque principle of symmetry was carefully avoided. Except for the Palladian window of the upper story, every element on one side of the main axis differed from its opposite. Here, architecture had reached a point where expressiveness was far more important than any compositional canon. In such a work, we feel the impulsive struggle of the architect against the fetters of convention.

The combining of heterogeneous elements is well illustrated by the House, designed for Bellevue Park (Fig. 6). Here, the principle of unity, evoked by Alberti in his sixth book, and so dear to Baroque hearts, was abandoned. Unlike a Baroque composition in which the parts were so fused that not even the least of them could be omitted without destroying the whole, in this design, one could subtract the crowning belvedere or the stairs without impairing the remaining body. The trend already seen in the project for the Hunting Lodge was now complete. The single parts, no longer welded into an indivisible community, had, like the Frenchmen of the day, gained independence.

In contrast to the buildings just cited, Ledoux, in the Barrière St. Hippolyte, abandoned any reminiscence of classical features. Rather, its mass was compiled of elementary geometrical shapes: a prismatic podium, prismatic body, horizontal cylinders over the entrances, a cylindrical turret on the roof, capped by a hemisphere. If Lequeu's Observatory was uncertain and experimental, La Villette, Bellevue, and St. Hippolyte already foreshadow what direction the architecture of the future was to take.

In the relationship between forms and system, each epoch establishes its own basic ideas of disposition and interrelation of parts. Either older forms are remodeled until they are perfectly adjusted to the new system of arrangement; or new forms proffered by new constructional methods are adopted if they accord with the new system; or natural forms are reinterpreted in keeping with the changed ideal of general disposition. The search for new forms is, therefore, a necessary consequence of the desire for a new system. Forms themselves are secondary

factors; the system is the primary consideration. It is the same in social and in artistic life. How far the architectural system is dependent upon the general mental attitude of its era is, of course, a momentous problem in itself. In any case, I think that from the vantage point of the architectural system we have an excellent opportunity to peer behind the facade of architectural development and discover the metaphysical background of building in the era we are studying.

The project for the Barrière St. Hippolyte shows the simplicity and strength which Ledoux and others--for example, Boullée (see my article in the Art Bulletin, 1939), his most important fellow revolutionist, cherished more and more. In their desire to go beyond the Baroque and Neo-Classic, they returned to basic geometrical shapes. From out the turmoil of the Revolution emerged the calmest and purest geometrical forms. Thus, the Jarnac House was, apart from some minor antique features, a simple, pure cube. Its character was defined by its cubical mass, its emphasized cornice, and its frameless openings. More than this, its sturdy podium resolutely severed the building from its environment.

Ultimately, Ledoux dispensed entirely with traditional features. Yet even in a house such as that designated for a Writer, with walls completely bare, devoid of all decoration, with all its simplicity and sobriety, it was not at all a merely matter-of-fact architecture. By repeating its basic prismatic motive in podium, body, and four turrets, an aesthetic effect of considerable interest and power was obtained.

Projects like this must have startled eighteenth century people. It is small wonder that Ledoux complained about lack of understanding. To us, however, this early cubism looks quite familiar. The cubic block had already made its appearance in the Petit Trianon begun by Ange-Jacques Gabriel in 1762. A few years later, Chalgrin made it the underlying motive of the church of St. Philippe-du-Roule. Soon it supplanted the elongated Baroque type of residence. The new cubism superseded the plasticity of the Renaissance and the Baroque. Thus the French Revolution ended the era of the great sculptor-architects--the era of Brunelleschi, Michelangelo, Bernini, and Schlüter. Henceforth, a strictly geometrical spirit began to permeate architecture, not in any sense supplanting aesthetic aspirations, but rather working out artistic ideals of quite a new order.

The church Ledoux planned for his Ideal City was full of contradictory reminiscences. Its plan was the Greek cross which Renaissance builders liked so much. The portico and saucer dome followed antique prototypes (Fig. 9). But one should not worry too much about the sources of single features. Important as it is to explain works of art by comparison and by analogies with predecessors, it is more important in considering significant monuments built at crucial moments to ask not whence they come, but whither they lead. Although this church was never built, the Parisian Pantheon closely resembles it, especially in the solid, unbroken masonry of its exterior walls.

The significance of these walls lies in the manner by which they isolate so rigorously the interior from the outer world. Compare this huge, gloomy mass with a gay Baroque building that fades into the sky, or the Louis XV delight in numerous floor-length "French" windows that scarcely interrupt the reciprocal flow of outer and interior space. That the Pantheon walls once had large windows, which were later filled up, only reinforces the argument. These solid walls foretold compact ear-

ly 20th-century structures, before the Bauhaus again revived open space. They announced also the new individualism which, about 1800, began to replace Baroque unity, coherence, and expansion. We find this new individualism again in the self-sufficiency so typical of the ways and manners of our own epoch.

This self-sufficient isolation, which was perhaps the strongest spiritual force in the new system, was also the generating idea behind the project of the Panareteon, a sanctuary for the worship of the virtues (Fig. 10). Similarly, many other buildings in the Ideal City were devoted the realization of ideals taught by the philosophy of the Enlightenment. Just as Le Corbusier devised his Mundaneum, Ledoux dreamt of promoting these ideals by designing houses dedicated to peace, brotherhood, etc. Note the statues placed before the upper wall, in contrast to Baroque statues that stand in niches, seeming to grow out of the wall. This apposition of sculpture or ornament is an excellent illustration of the isolating system. It appeared in furniture, where the separation was often stressed by using contrasting applied materials, such as brass on dark woods, a detail extremely popular under the French Empire.

Many of Ledoux's projects, based on the same rigid cubic mass, were significant for future architectonic ideals. Some, however, were quaint experiments, hardly testifying more than a restless will to innovation. A comparatively mild instance was the circular House for a Broker (Fig. 11). Below were novel, unframed windows; above, a ghost-like arcade; and in the gables lurked those symbols of a bygone generation, the Palladian windows.

More exciting was the residence of the Surveyors (Administrators) of the River Loue (Fig. 12), set astride its rushing waters. This mighty and impressive structure cannot be understood from a formal viewpoint alone. It was created not only by a desire for elementary forms, but also to satisfy a romantic wish for enhancement. It embodied one of the most characteristic postulates of Romanticism, the wish to make the building speak, to make it express its meaning, to create an architecture parlante. Many architects have met this requirement simply by affixing easily understandable symbols upon their structures, the sceptre of Aesculapius for medical buildings, the Orphic lyre for theatres. Ledoux, however, endeavored to give the structure itself such a form that it would, of itself, tell its story. In the Surveyors' house, man's mastery of the flood was presented so vividly that one might easily suppose some present-day expressionist had devised it for an hydraulic power plant.

Besides the cube, cylinder, and pyramid, Ledoux--as well as some of his contemporaries--toyed with spherical structures, for example, his Shelter for the Rural Guards (Fig. 13). He worked it out methodically in perspective, plan, and section. Born of the Revolution, Ledoux's sphere only recently was revived to dominate New York's World Fair.

How interesting and irrepressible all these experimental projects are! Yet the ultimate goal of the Revolutionists was to set up a new system. Two final examples may be cited to emphasize its full significance. First was a project for a group, ordered in 1788 by the Minister of Finance, Necker, to house a Discount Bank. We need not dwell upon its separate elements, nor on the cubic form of the several parts. But note that each of the three houses was absolutely independent from the others, a perfect unit in itself. There was not a single line in any of them that cared about its neighbors or thought of making

contact with them. Baroque buildings were composed organically; here is an anorganic juxtaposition.

Compare this group with nineteenth century groups. Here the essential features of the latter were anticipated, for the nineteenth century combined traditional features according to the system established by the Revolution. The spirit of architectural independence which ruled Necker's Discount Bank became decisive in nineteenth century city planning, when in an almost uncanny way new practical considerations--such as traffic--and the new formal principle met. It is extremely significant--and it should be a warning for all those who write history--that the abstract idea preceded the concrete need.

The second of our final examples is the House for Four Families (Fig. 14). It was similar in type to the House of the Writer. The openings, unlike those of the Baroque, simply pierced the wall. They needed no frame or accessories to relate them to their neighbors or to the whole, nor to express their relative importance. Each of the four blocks could easily have stood by itself. There was no superimposed central climax, no pageantry. Even the little turrets would never have been missed. Moreover, from front, rear, or either side, one might have gotten the idea of the whole, and each aspect would have been equally satisfying. How different from Baroque structures conceived as a pictorial composition to be viewed from a carefully differentiated series of station prints, and modulated according to an all-pervading hierarchical order. The ideal of independence, ushered in by the Revolution, has permeated every subsequent performance. The French Revolution struggled for liberty not only of men but also in architecture. The austerity of this and other examples herein cited recall to us today the sublime ethics of that epoch.

Thus, the French Revolution evoked a new chapter in architectural history. Its content comprises, not some meaningless and extravagant ideas, but the dramatic encounter of two traditions, one in decline, the other emerging. The likeness between so many of Ledoux's works and those of the following epoch leaves us no doubt that he anticipated in many ways the accomplishments of our own day. This does not necessarily mean that he originated modern architecture. No one ever created a new style or a new system by himself alone. The system of the nineteenth century would have come into existence even if Ledoux had never lived. Yet it is only simple justice if we recognize that he was the first to express, resolutely and consciously, the new ideas, and, above all, the idea of an entirely new system.

ON THE TRADITION OF POLYCHROMY AND PAINT
OF THE AMERICAN DWELLING FROM COLONIAL TO PRESENT TIMES

by Roger Hale Newton

Architectural Polychromy in general and its relation to the American House in particular has received scant, if any, serious attention for a long time. Indeed, since the writing of Andrew Jackson Downing nearly ninety years ago, the subject seems to have been increasingly relegated to the profession of House-painters, and so, in consequence, it has deteriorated sadly. It is my intention here to outline the progress of American exterior House Polychromy for the past three centuries in order that we may arrive at some satisfactory basis for analysis, and, as a result, may correct some of the misconceptions that exist with regard to the use and abuse of our latter-day passion for so-called Colonial white-paint effects.

It is safe to assume that the first settlers of the North American Colonies were obliged to content themselves with rude shelters constructed of logs and shingles fabricated from trees felled in the primeval forests, screened with clay wattling and set on rough field-stone foundations. As soon as the Colonists could erect better shelters, they did so in the familiar form of well-framed, clapboarded, and shingled cottages. In them, they probably satisfied as much as possible their nostalgic memories of dwellings left behind in the English Shires and Dutch provinces.

In considering the various types of dwellings and their evolution in the colonies, as well as their immediate English and Dutch proto-

Author's Note: Since this article represents only a first attempt to summarize our tradition of Exterior Polychromy, I will welcome comments and criticism. At some future time I anticipate elaborating this subject by presenting illustrations of both the sequence of ideas herein set forth and the right and wrong choices of color. I shall include Interior Polychromy about which there has been such a long-standing misconception, but concerning which considerable evidence is being accumulated.

Mr. Newton, author of "Town & Davis, architects," Columbia, 1942, has contributed by many stimulating articles to the Journal and other art periodicals, to the wider appreciation of neglected aspects of American architecture, especially of the nineteenth century. Too long blighted by the economics of color reproduction, we tend to conceive American taste as confined to Puritanic monotone. The Journal welcomes Mr. Newton's crusade to restore to our consciousness the polychromatic gaiety in which our forefathers reveled.

types, we must constantly keep in mind their building materials and the very nature of those materials. To begin with, the products of the forests *primaeval* would be completely Naturalistic in both form and color, except as they were tooled for elementary building purposes. Often they retained the original bark surfaces. In any case they were devoid of sophisticated and elaborately integrated forms and finishes. When the rude log shelters were replaced by neat, framed cottages with hand-hewn clapboards or shingles, and roofed with these shingles, the general effect would still be naturalistic as to coloring and texture. These hand-tooled timber surfaces were, for the most part, left unpainted and exposed to the changing effects of the weather. Slabs of bark soon became outmoded except for cattle sheds and the like.

Why do I suppose that the naturalistic weathered surfaces dominated the bulk of our domestic structures for more than a century after settlement, especially in the North where a rigorous climate, general paucity of means, and a severe Puritanical attitude towards the amenities of life held sway? Because, in most of the English shires and Dutch provinces, the medieval tradition of masonry, half-timbered, or stuccoed-rubble, and thatched cottages, or their shingled and clapboarded variants, would deeply implant such a tradition for naturalistic, weathered wall surfaces and colorings, except for occasional brighter hues applied in heraldic, religious, or other symbolic ornament. It would not be until the well established Renaissance era that the Classical temple motif, constructed of light colored stone suggesting marble, would gradually pave the way for a cheaper imitation in brick trimmed with well-wrought wood-work painted white for convention's sake.

However soon this change might sweep the rural parts of England or Holland, it would arrive in the New World even later, and percolate quite slowly from the few seaboard towns into the hinterland. I have reason to believe, therefore, that, except for the comparatively few domiciles of the tutored and fashionably inclined coastal merchants, the average cottage and farm house in the Colonies still retained intact its traditional, naturalistic, unpainted, and weathered surfaces. Photographs of such houses, taken in the early days of Photography, now almost a century ago, together with literary references and pictorial representations lead me to believe that this state of affairs constituted a native tradition of long standing, extending well into the late eighteenth or early nineteenth centuries.

Furthermore, I find references to the custom of coating these timber surfaces with "Ochre taken from the banks of nearby brooks, a tint which has been known to endure for seventy-five years..." Many late eighteenth and early nineteenth century colored aqua- and mezzotints depict the Tudoresque and humbler timber structures either left weathered, like so much of the half-timber work of late Gothic derivation, or often oiled, or tinted a warm putty color, or, less often, a robin's egg blue or light red. It is significant, also, that even the mid-nineteenth century colored lithographs, such as our friends, the Messrs. Currier and Ives, issued by the gross, vary the coloring of farm houses and barns rather noticeably. In other words, while the use of a flat white paint would naturally obtain for the more elegant, pretentious, and sophisticated dwellings, based from at least the mid-eighteenth century upon strictly High Renaissance models, there must yet have been, in countryside, village, or town, quite a number of unpainted, or oiled, or ochre, or red, or

putty-buff-snuff colored dwellings, water front warehouses, small textile mills, barns, school houses, and blacksmith's shops.

This argument I offer by way of refuting the current notion that all domiciles in the North American Colonies were automatically painted a flat, glaring white, or "Colonial yellow" trimmed in white, and decked out with the ubiquitous dark green blinds.

The dogma of "Colonial white," fostered by the unwitting exponents of the "Colonialistic" revival at the time of the Centennial Exposition in 1876, rapidly gained national headway until the Chicago World's Fair of 1893 converted it into a malignant disease. I very much doubt any universal Colonial passion for white paint for the simple reason that our native builders of the seventeenth, eighteenth, and early nineteenth centuries had a more acute sense of the fitness of materials than most of us today. They would, therefore, have been far more discriminating in their use of white paint, allotting it, to be sure, to the more important Classical structures, but not to the humbler non-Classical ones whereon the cheaper and more durable red or ochre paint would suffice. There could thus be two main stylistic currents and traditions; the one, Classically white where aesthetically justified; the other, naturalistically weathered or non-white,--each complimenting the other with perfect grace.

I assume that, with the Classic or Roman Revival becoming dominant here from shortly before the Revolution, and the Greek Revival from about 1825 onwards, the role of white paint would theoretically increase as the design more closely reflected the Temple prototype. We know, however, that in 1834 Alexander Jackson Davis (1803-92, junior partner of Ithiel Town, 1794-1844) stated in Dunlap's "History" that his Firm conspicuously avoided using flat white paint for their Greek Revival houses, "deploring the ubiquitous white house with green blinds," and strongly advocated painting them to resemble various kinds of light colored building stone, such as marble or limestone. In fact, Town and Davis had the surfaces of their wooden houses "sanded" by mixing fine sand with the final coat of paint and applying it with a wire brush. This was done not in order to deceive, but merely to put a wooden structure into as close harmony as possible with its masonry prototype. As the Greek, Gothic, and Tuscan Revivals advanced from the 1830's into the 1840's, Town and Davis came to prefer somewhat deeper tints over the paler ones, especially for town buildings. This preference was due partly to the increasing smoke nuisance, partly because various medium-to-dark sandstones, such as that from Portland, Conn., were gaining favor in New York City and New Haven, but above all, because that American arch-champion of Nature, Andrew Jackson Downing (1815-52) early stressed the desirability of putting all Architecture into polychromatic harmony with Natural surroundings. Witness the vigorous passages in his "Architecture of Country Houses and Landscape Gardening" and his "Rural Essay" to this effect: When Town and Davis built a Greek, Gothic, or Tuscan Revival house of Stuccoed brick or sanded wood, and finished it for economy's sake with wooden trim similarly sanded, they were expressing both their and their friend Downing's convictions that a Rural Villa should blend into its rustic setting as completely as possible, that it should be seen only after the landscape as a whole had been enjoyed, that it should never intrude itself upon the beholder's vision, least of all, be painted a conspicuous white! Witness the beautifully painted idyllic landscapes of the Hudson River and Catskill Mountain Schools by Thomas Cole, Asher Durand, and Samuel F.B. Morse, wherein the grandiose sweeps of Nature completely dominate

the habitations of men! Furthermore, they observed that there is no unrelieved, flat white in Nature, not even in the driven snow itself! But in Nature, the medium, semi-neutral tones usually predominate, while the lighter, brighter tints and the deeper, darker hues tend to be fewer by contrast. Hence all structures should conform to the middle values of color, although they might use darker tones for purposes of contrast. That, I argue, is how the mid-to-late nineteenth century convention for rich, dark, and often sombre house-paints evolved. Of course, this trend was reinforced by the growing fashion for building fire-resistant stone houses in towns, which increased with prosperity and the rise of untrammelled Eclecticism. The desire of the less affluent to live in more fashionable and expensive-looking houses encouraged the painting of wooden and brick dwellings to resemble the popular sandstones, granites, serpentines, blue-stones, and slates. As Urbanism and Suburbanism progressed, there is no doubt that this range of polychromy proved to be far more restful to the eye and mind of the beholder.

But there are other, equally basic aesthetic and structural reasons for differentiating between a white or light stone polychromy and a darker, richer one. They have to do with Scale, Mass, Outline, Wall-planes, Cast-shadows, and Building materials, and the stylistic derivation thereof, quite as well as situation and individual fancy. As we have already indicated, there were two distinct Traditions or "Schools:" first, the formal, Classic temple prototype, implying massive, dressed stone or white marble construction; second, the informal, Naturalistic, weathered timber and undressed local stone or brick construction. Both systems flourished simultaneously in the Colonies, as we have seen, and continued to do so until the various Revivals of the nineteenth century began to substitute Eclectic derivation and unabashed imitations for a more direct and honest approach to building materials and conventions.

The "Classic School," being derived from the ancient temple prototype, was based upon:

- 1 - monumentally-scaled symmetrical Masses
- 2 - regular, enveloping Outlines
- 3 - usually unbroken, severe Wall-planes; or, if broken, then rhythmically so by pilasters or such axial accents as porticoes or colonnades, etc.
- 4 - Cast-shadows from porticoes and colonnades axially, rhythmically, and vertically disposed
- 5 - regularly coursed, highly dressed light-colored stone Construction
- 6 - highly conventionalized ornament
- 7 - an air of sophistication, and the acme of constructive skill

The "Naturalistic School," being derived from the Medieval domestic prototype, is based upon

- 1 - domestically-scaled, assymmetrical Masses
- 2 - irregular, picturesque Outlines
- 3 - usually broken, informal Wall-planes, often stepped-out one story above another
- 4 - Cast-shadows from overhanging stories, eaves, casual door and window groupings, porches, wagon sheds, etc., horizontally disposed and rarely axial or rhythmical
- 5 - irregularly coursed and scarcely dressed rubble or local stone Construction, often stuccoed and combined with half-timber,

- exposed framing
- 6 - rather highly naturalistic Ornament of Gothic origin
- 7 - an air of rusticity, and only a modicum of constructive skill

Of course, while these two "Schools" with their basic aesthetic cannons and structural principles flourished simultaneously throughout the Renaissance, both underwent drastic changes at the hand of mid- and late nineteenth century mechanization, mass production, milling and lathing, jigsawing of lumber and shingles, endless duplication of patterns, wholesale manufacture of paints, and all manner of new building materials, etc. These cannons and principles nevertheless continued to carry some weight, thanks to such great teachers as William Morris and perhaps John Ruskin, until our own "Colonialistic" Revival and the Chicago World's Fair of 1893 again turned the tide of Public Taste definitely in favor of the "White Dream-City" and flat white surfaces, often with sad and uncalculated results!

If today we see an American Queen Anne-Free Classic house of 1885 with its lathe-turned verandah posts and fancy-cut shingles and assorted gables and other picturesque ornaments, painted a flat white, we at once sense a flagrant violation of the aforementioned principles. All these non-Classical features at once become exaggeratedly visible, while its originally naturalistic, weathered timber is at once rudely denied. So also, to see a Classic temple house painted a dark, muddy color would likewise destroy its crispness of line and detail. But whereas Historic Style and even Eclectic Derivation should carry some weight, the deciding factors in American House Polychromy should be these aesthetic cannons and structural principles based upon Scale, Mass, Outline, Wall-plane, Cast-shadows, and Building materials. It is quite appropriate for austere, compact, temple-form Greek Revival houses in rural New England towns to be painted a flat white because of their characteristics, and secondarily because they often enjoy the contrast of a lush green setting with umbrageous elms overhead that so filter and dapple the sunlight upon their white walls that they no longer appear a flat white at all. It is equally appropriate for a complex Eclectic design in a late Neo-Gothic, Queen Anne-Free Classic, or Richardsonian Romanesque to be painted a deep stone or weathered timber hue, because its wall-planes are heavily incrustated with verandahs and sunken porches, and so deeply encumbered with the cast-shadows of bay windows, porte-cocheres, and projecting balconies, etc., and because it may be so situated upon a small, suburban lot without benefit of large shade trees that it would otherwise intrude its irregular and often "busy" features too painfully upon the eye and mind of neighbor and passer-by.

Gone, at least temporarily, is the subtle polychromy of the late Gothic Revival by means of which architectonic features were differentiated in several different but complimentary hues. Gone is that keen sense of discrimination between the purely structural and the purely ornamental, by means of which the better Eclectic architects and builders often separated these features. There comes to mind a typical combination used, about 1879, by the great Bruce Price on the Annex of the Heyward House (hotel) at Bar Harbor, in which combinations of Indian Red, Olive Green, and Brown distinguished the main mass from the surrounding verandahs, blinds, and ornamental half-timbering. Other favored combinations consisted of Light Tan with Tobacco Brown, Sage with Olive Green, Dove with Slate Grey, etc., etc.

(continued on page 43)

I N M E M O R I A M M O N U M E N T O R U M

Pompeii and Naples

The campaign for Campania has been successfully concluded. As mortar-dust clouds slowly settled, they laid new strata over ancient Pompeii where observers report that through some curious fate allied bombs had completed the destruction, begun by Vesuvius two millenia ago, of at least six major ruins. Those which suffered final annihilation were the Museum at the Porta Marina; the fine early House of Sallust, in Insula 2, Region VI, in the northwest corner of the town; the famous House of the Faun, Insula 12, Region VI, where the fully developed Hellenistic house plan could be studied, - the mosaic of the Battle of Alexander, the pavements of the triclinia, and the Dancing Faun bronze have long been in the Naples Museum; the Palaestra south of the theatres; the Amphitheatre at the southeast corner of the town, the oldest example of this type of building; and the newly excavated House of Loreius Tibertinus on the Strada dell'Abbondanza, where, besides the house itself, the meticulous reconstruction of the garden provided an unrivaled opportunity to see the special beauty of Roman landscaping and horticulture. We fear for the worst, but hope that later reports may prove less disheartening.

According to an Associated Press dispatch of October 2nd, Prof. Amedeo Maiuri, noted archaeologist in charge of the excavations at Pompeii, went to the site hoping to signal away the Allied planes who were bombing nearby German military installations. While returning to Naples, a bomb fragment broke his leg; he was taken to a refuge in the vaults of the Naples Museum where, despite inadequate facilities for treatment, he insisted on remaining during the last three days before the Allied entry into the city. Prof. Maiuri declared that the worst destruction occurred at Pompeii, and that with few exceptions the art treasures of Naples had survived with only minor injuries. The National Museum itself, built as a barracks in 1586, long the university, and since 1790 one of the world's great depositories of art, escaped with a few broken windows and shrapnel hits. Of the works themselves, only a few of the heaviest Greek statues had been left in place, and these had been well protected by sandbags braced by wooden scaffolding. Smaller works of art and the priceless volumes of the library had long ago been removed to a secret hiding place which Prof. Maiuri believes had not been discovered by the Nazis.

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Peterhof

(from the New York Times, Aug. 8, 1943)

Famous Peterhof Palace, outside Leningrad, through whose grounds the front line has run for almost a year, has been damaged beyond all hope of repair, with all its beautiful lesser buildings and garden architecture. The London Times Moscow correspondent reports.

A Leningrad writer, Nikolai Tikhonov, he says, has returned from a visit to a point in the grounds from which the ruins of New Peterhof, still in German hands, are visible. Damage to the town is matched only by that of the eastern part of the park, which is held by the Russians, he reports.

The park itself is littered with distorted trees, headless statues, damaged golden frames of unique baroque mirrors and smashed porcelain. The famous Samson fountain was taken to pieces and stolen by the Germans during the period they occupied the whole of the park. Rare books were scattered everywhere and one of the tasks the Red Army set itself under fire was the collection of the remnants of the libraries.

Over 2,000 first editions have been found and temporarily housed in the divisional library. One soldier went out to recover a Shakespeare edition and saw the library building collapse before he reached it.

A desperate battle was fought in the silk-paneled chandeliered rooms of the lakeside English Palace, which is now completely wrecked. "Independent Villa," opposite, was the scene of hand-to-hand fighting between Tommy gunners.

The front line still divides the park and Russian snipers hold the New Peterhof and the wrecked main palace under fire, picking off Germans as they cycle rapidly from house to house.

Ten Per Cent Appreciation

(An editorial from the New York Herald Tribune, Oct. 21, 1943)

Charge 10 per cent depreciation against many of the old houses that are fetching boom prices in Georgetown, D.C., today and their value would be whittled down to small change, if indeed you could reckon it in mills. But their sticks and stones were honestly put together in a durable fashion and --this is very important-- they were built in an era of good style, most of them. Present prices being paid for them might be a trifle inflated, but there is no doubt that the years have added to their desirability, not detracted from it.

Charm, atmosphere, quaintness are much abused words that often add up to chi-chi. The cult of Ye Olde has dragged out of barns and attics many an object that has only archeological interest and value. But houses well built in such good style as prevailed in the eighteenth and early nineteenth centuries are a beauty and a joy forever, and it is easy to sympathize with the duration residents of Georgetown who have paid through the teeth for some of them. As a matter of fact, if you charge 10 per cent appreciation--not an unreasonable rate, perhaps--on such desirable real estate, these enthusiastic buyers have not overpaid. Not too much can be said for the ghosts and the doors that lead nowhere and the narrow stairs that must be mounted sidewise. But a sound and comfortable house designed in good taste, with weather and wear of a century to rub it down, like a good vintage of Chateau d'Yquem, deserves appreciation in any sense of the word and a good price.

Washington Chapter Elects and Hears Waterman

On Thursday evening, September 23, twenty-seven members and guests of the Washington Chapter of A.S.A.H. held their second dinner meeting at the Parrot Restaurant. After southern fried chicken by candlelight had created an atmosphere of equanimity, members, presided over by Dr. Leicester B. Holland as temporary chairman, unanimously elected the following slate of permanent officers: Lt. Comdr. Delos Holmes Smith, chairman, Ensign John Coolidge, vice chairman, and Mr. Milton Griggs, secretary. Occasion was taken to remark the valiant service of the retiring temporary secretary and general master of ceremonies, Alan Burnham, and to regret that service with the armed forces would soon interrupt his valuable aid to A.S.A.H.

The hazards of official business so successfully overcome, Dr. Holland called on Mr. Coolidge to comment on the activities and beginnings of the New York and Boston Chapters, in which he had taken part. The group then heard fellow member, Thomas T. Waterman, give a most informative illustrated talk on "Early Virginian Architects," emphasizing especially the English and Scotch sources of their work.

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MY, MY

What with historians premiering the Empire, architects mounting guard at St. Paul's, paper as dear as gold leaf, and ink inducted for propaganda pamphlets, we hope the following excerpt, taken from Peter F. R. Donner's review of John Coolidge's "Mill and Mansion" and Roger Newton's "Town and Davis," in the July, 1943, Architectural Review, is not a left-handed laurel won by default of competition:

"The United States are at present, it seems, the international center of serious research into the history of art and architecture, whether Medieval, Renaissance, or nineteenth century. American research is especially noteworthy; it is not paralleled anywhere, not even in the Germany of fifty printed doctoral theses per year on subjects of art and architectural history."

Mr. Donner might have added that we have an A.S.A.H.!

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Metropolitan to Show Greek Revival

Monday, November 8, will see the opening of a handsome exhibition of Greek Revival architecture and interiors at the Metropolitan Museum of Art, in New York. ASAH members, resident and passing through, should find this display an unusual opportunity for studying this fascinating era of American architectural history. Required reading for any real understanding of the background and national distribution of the style will be Talbot Hamlin's new treatise to be issued in November by the Oxford Press. The exhibition will continue until Jan. 31, 1944.

Sketches from Ecuador

Five skillful pen-and-ink sketches of life and architecture in Ecuador by ASAH member, Ralph Fanning, of the Department of Fine Arts, Ohio State University, are featured in the second of a Latin American Series in the June, 1943, issue of BUTRAVA, the bulletin of the Bureau of University Travel. The Bureau has been forced to suspend its interpretive travel tours for the duration, but is confident that the need for closer international understanding in the post-war world will create a lively interest in this field of activity.

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Thortonians Hear Caemmerer Talk

The Thornton Society of Washington held a regular meeting on Friday evening, September 17, at the Washington Public Library. Through the cooperation of Miss Clara W. Herbert, librarian, and Misses Ethel A.L. Lacy and Mercedes Jordan, of her staff, members were privileged to view the library's famous collection of Washingtoniana which, though partially closed for the duration, was reopened for this occasion.

The formal program opened with a recognition of the sesquicentennial of the laying of the cornerstone of the United States Capitol on September 18, 1793. An eyewitness account of the ceremony was read. The speaker of the evening was ASAH member, H.P. Caemmerer, secretary and administrative officer of the national Commission of Fine Arts, and author of several works on Washington history, who gave a most interesting illustrated talk on "Early Washington as illustrated by Prints," based on material drawn from the library's collection.

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Rockefeller Grant Expands LC Archive of Hispanic Culture

A special dispatch to the New York Times announced on August 10 that "The Library of Congress today received a grant of \$17,650 from the Rockefeller Foundation, to be used within two years for the expansion of its archive of Hispanic culture."

"Archibald MacLeish, librarian, said that the money will enable the library to increase the holdings of photographs and slides so that the collection will comprise as nearly complete a record as possible of the achievements of Latin-American artists. It will also be possible for the library to prepare sets of slides and photographs for the use of teachers, schools and organizations interested in Latin-American art.

"The archive, which was established in 1940, has become one of the principal centers in the United States for the study of Latin-American art. The collection comprises 1,500 slides and 6,000 photographs of art from all periods in all Latin-American countries, ranging from the earliest colonial chapels to the most recent frescoes and office buildings.

"The photographs have been shown throughout the country and made available to books and magazines to increase American appreciation of

Latin-American culture."

Although this project seems to deal solely with Latin-American painting, it does, perhaps, give architectural historians a legitimate hope that a similar archive for buildings may some day be accumulated to facilitate the preparation of a comprehensive history of Latin-American architecture.

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Schuyler Mansion Given to New York State

The two-story frame farmstead, built in 1777 by General Philip Schuyler to replace the house burned by Burgoyne, was deeded on July 31, 1943, to the State of New York by the present owners, George S. Lober and his sister, Mrs. Jesse Marshall. They reserved lifetime rights to the property, which is situated in Saratoga County, on the river road south of Schuylerville. The site, including the fields to the west, where the general's wife, Catherine, followed a scorched earth policy to prevent the British from harvesting the ripening wheat, will be made part of the Saratoga National Historical Park.

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Electrified U. S. Kitchens

A footnote to American domestic architecture was reported, August 14, in the obituary of Carl M. Snyder, an assistant manager of the General Electric Company's appliance and merchandise department.

After graduation from Syracuse University in 1917, and service overseas as a lieutenant in World War I, Mr. Snyder practiced architecture for a time in Syracuse. Joining the sales force of the Walker Dishwasher Company in Syracuse, he eventually became its president. In 1930, the company became part of the General Electric organization, and Snyder was retained to develop GE's kitchen planning service. Here, he originated the idea of the "all-electric kitchen" and pioneered the movement for completely electrified homes. In 1936, he organized the General Electric Home Bureau. It was under his aegis that GE's fabulous architectural competition for model homes was conducted. In it, architects rushed to see who could cram the greatest number of electrical gadgets per cubic foot of house. One, in fact, installed a sun-lamp, telephone, clock, and radio in every room.

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Propaganda for History

Those who believe that a thorough understanding of the past permits us to face the future with greater confidence will agree whole-heartedly with President Nicholas Murray Butler, who opened Columbia's academic year on September 22 with the advice:

"History has become the most important instrument of liberal education. It, and it alone, can give us a comprehension of the world in which we live, as well as a view of those problems which are devel-

oping to face in the world of tomorrow. It is fantastic to suppose that the facts of the moment, as recorded by the press and by the radio, can give us anything beyond an invitation to try to find out what those facts mean.... One must learn to look backward with wisdom, in order to be able to look forward with intelligence."

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Early American Building Finance

From time to time, the Journal considers it a pleasant duty to leave the peaceful meadows of orthodox architectural history, and report less obvious items from our field of research. Two such instances have recently arrived on the editorial desk. They deal with what would today be unorthodox methods of financing public buildings.

The first is an account by Mr. Elizur Yale Smith in the New York Sun, August 27, of the remodeling of the old New York city hall in preparation to house the first United States capitol. Originally built in 1700, the old structure was in bad repair. Major L'Enfant took charge in 1788 and, by the following year, had transformed it into a stately, dignified building fit to receive the new president and congress. By January 22, 1789, the City Council was pledged for 21,900 York pounds (at \$3.33). Local taxpayers did not relish providing Federal accommodations, and so at the request of John Jay and others, who had already lent credit, two lotteries were held. For the first, the city netted £ 7,500 by the sale of 25,000 tickets at 40 shillings each. The grand prize of £ 3,000 went to two young girls. The second, with 23,000 tickets, brought the city's total to about £ 13,000, thus making the tax levy unnecessary.

The second article, by Richard E. Schmidt, in the Monthly Bulletin of the Illinois Society of Architects, recounts the devious financing of the Texas State Capitol, built 1883-88 from plans prepared by E. E. Myers, prominent Detroit architect. The entire cost of the building, which was estimated by John Van Osdel, Chicago architect, at \$1,500,000, but which actually came to \$3,744,630., was to be paid for by 3,000,000 acres of West Texas land. The contract was awarded on January 1, 1882, to Mathias Schnell, an experienced builder from Rock Island, Illinois. Probably financial and labor problems caused Schnell soon to assign the contract to a group of Chicagoans, Taylor, Babcock & Co., the two main partners of which were the Farwell brothers, wholesale drygoods dealers. The latter employed Gustav Wilke to build the capitol, and on their panhandle acres established, with British capital, the XIT Ranch which, until its liquidation in 1911, paid handsome dividends from raising Shorthorn cattle. John V. Farwell, Jr., son of one of the brothers, bought 4,000 shares from a dissatisfied British shareholder, and later presented them to his alma mater, Yale University, which has since realized \$100,000. from them.

John V. Farwell, Sr., is also known as the owner of Chicago's first concrete buildings. His three-story Lake Forest home and his drygoods warehouse on Monroe Street, both built in 1873, used this new material. To save costly Portland cement, the warehouse walls were given a center fill of scorched wood paving blocks which had been discarded after the Great Fire of 1871. The building was demolished in 1932.

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N E X T S T E P S

Having exhausted our stockpile of mimeograph paper with the last issue, we had visions of having to fill out sheaves of bureaucratic forms to obtain enough raw material to feed our ravenous machine. Somehow, and fortunately, we were overlooked, no doubt, due to our formidable lobby of Washington members, and so we are happy to report a year's stock on hand. True, it is costlier and a couple of shades dingier than that we are accustomed to, but if our readers will provide themselves with strong illumination, they may be able to puzzle out our more turgid phrases.

Members will be gratified to learn that the January-April number of the Journal on the History of City Planning met with widespread and favorable comment, including many active city planners. This issue also was sent to some 80 university libraries accompanied by an invitation to Institutional Membership. The response was most encouraging. All in all, it appears possible to continue our new policy of one or two pages of half-tone illustrations for each Journal.

For the final number of 1943, we plan to feature Dr. Wolfgang Born's interesting study of "The Origin of the Bulbous Dome," which ranges through Europe, the Near-East, and India. Also to appear is a review by Dr. Charles W. Porter, Acting Chief Historian, National Park Service, of preservation and restoration practice.

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GOTHIC ARCHITECTURE DEFINED

(by John Carter in the Builder's Magazine, London, 1744)

"Gothic architecture is that which deviates from the proportions, characters, etc. of the antique. It is frequently very solid, heavy and massive; and sometimes, on the contrary, exceedingly light, delicate and rich. The abundance of little, whimsical, wild, and chimerical ornaments, are its most usual characters. The profiles of this are generally very incorrect. Gothic architecture is distinguished into two kinds, ancient and modern. The ancient is that which was brought by the Goths into Germany in the fifth century. The edifices built in this manner were exceedingly massive, heavy, and coarse. Those of the modern Gothic run into the other extreme, being light, delicate, and rich to excess. All the ancient cathedrals are of this kind. It is not to be doubted, but that the inventors of the Gothic architecture thought they had far surpassed the Greek architects. A Greek building has not one ornament, but what adds beauty to the whole. No daring out-of-the-way strokes, nothing quaint to impose on the eye. The proportions are so just that nothing appears very grand of itself, although the whole is striking and noble. On the contrary, in the Gothic architecture, we see large vaults raised on slender pillars, which one would expect every minute to tumble down, though they will stand for many ages. Everything is crammed with windows, roses, crosses, figures, etc."

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Compiler: Ruth V. Cook, Harvard University.
Assistant: Islamic and Far East, Myron B. Smith, Lib. Congress
Make-up: Turpin C. Bannister

Scheme of Classification

Bibliography

Periodicals

General: general histories, essays, exhibitions, views

Biography

Geographical: continents, countries, regions, towns, buildings

Chronological: period, century, year

Building Types: agricultural, commercial, residential, etc.

Structural: Materials, structural systems, details, equipment.

Aesthetic: organization patterns, details, ornament, decor. arts.

Professional: arch. education, professional administration, econ.

Preservationism: damaged monuments, preservation, reconstruction.

Reviews of architectural books.

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- 196 The place of architecture in a wartime college curriculum.
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- 198 Rome, S. Lorenzo f.l.m.; Bombs and basilicas (J.ASAH v. 3,
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199 Canterbury: Bomb damage to notable buildings. ___, 1st install-
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- 201 The problem of the historic country house. editorial (Burl.
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- 202 Society for the protection of ancient buildings and the Geor-
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203 Avebury (Wilts) given to National Trust (J.ASAH, v.3, p.42
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204 Blaise Hamlet: a model village of 1811 (by John Nash)(Bought
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205 ___, near Bristol, designed by John Nash, taken over by the
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206 Roger Pemberton almshouses saved from demolition by the St.
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207 The future of city (London) churches. A plea for rebuilding or
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(Arch.Rev. Lond. v. 94, p. XLXI Jl '43)
208 Four historic homes safeguarded by the National Trust (Great
Chalfield, Wilts, 15c); Speke Hall, Lanc., 16c; Bramshill,
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p. 376-79 Ag 27 '43)
209 Woolsthorpe Manor (Leices), near Grantham, the birthplace of
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- 210 ___, North Tarrytown, Philipse Castle: The Story of the Phil-
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212 ___, ___; Philipse Castle Restored (J.ASAH. v.3, p.47-8,Ja-Apr'43)

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- R 12 An autobiography by Frank Lloyd Wright
(Arch. Rec. v. 94, p. 26, 28, J1 '43)
(Arch. For. v. 79, p. 120, 124, 128, 132, S '43)
- R 13 Brief commentary on early medieval church architecture with
especial reference to lost monuments. by Kenneth J. Conant
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- R 14 The city, its growth, its decay, its future. by Eliel Saarinen
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- R 14a. A history of architecture on the comparative method. by Sir
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- R 15 Mill and Mansion, a study of architecture and society in
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(Arch. Rev. Lond. v. 94, p. 26-28 J1 '43) See also R8
- R 16 On being an architect. by William Lescage
(New Pencil Points, v. 24, p. 84, 86, 87 Je '43)
- R 17 Outline of European architecture. by Nikolaus Pevsner.
(Arch. Rev. Lond. v. 94, p. 26 J1 '43) by Geoffrey Webb
(New Pencil Points, v. 24, p. 88, 90 J1 '43)
- R 18 Town and Davis, architects. by Roger Hale Newton
(Art Bul. v. 25, p. 164-65, Je '43) by Edna Donnell
(Liturg. Arts, v. 11, p. 70 My '43) by E.P. Richardson
- R 19 Training of the architect. by Martin S. Briggs
(J. RIBA v. 50, ser. 3, p. 185, Je '43) by T. E. Scott
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ON THE TRADITION OF POLYCHROMY AND PAINT OF THE AMERICAN DWELLING

FROM COLONIAL TO PRESENT TIMES - continued from page 25.

But as Downing reminds us, Nature should always be our guide. We should attune ourselves to its infinite subtleties, gradations, and nuances. We should seek to understand the purposes of its camouflage. We should consider the basic aesthetic canons, structural principles, and style. Then only, are we prepared to choose the paint for our varied American domicile.

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The first of these is the fact that the American Medical Association is a voluntary association of physicians and surgeons. It is not a government agency, nor is it a part of the government. It is a private organization, and its members are free to join or leave it at will. The second fact is that the American Medical Association is a non-profit organization. It does not have a profit motive, and its funds are used for the benefit of its members and the public. The third fact is that the American Medical Association is a representative organization. It represents the interests of its members, and it is responsible to them for its actions. The fourth fact is that the American Medical Association is a professional organization. Its members are physicians and surgeons, and they are bound by a code of ethics and a set of standards of practice. The fifth fact is that the American Medical Association is a national organization. It has chapters in every state, and it represents the interests of physicians and surgeons throughout the United States. The sixth fact is that the American Medical Association is a historical organization. It has been in existence for over a century, and it has played a significant role in the development of the medical profession in the United States. The seventh fact is that the American Medical Association is a powerful organization. It has a large membership, and it has a strong voice in the affairs of the medical profession. The eighth fact is that the American Medical Association is a respected organization. It is recognized by the government, the courts, and the public as the leading organization of physicians and surgeons in the United States. The ninth fact is that the American Medical Association is a successful organization. It has achieved many of its goals, and it continues to work for the improvement of the medical profession and the health of the public. The tenth fact is that the American Medical Association is a dynamic organization. It is constantly evolving, and it is always looking for new ways to serve its members and the public.

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